

consisting of new dining, drawing, and practice-rooms, at rear of present buildings: the plans are by Mr. N. Jackson, architect: the cost will be about 1,500*l.*: Mr. G. Farrell, builder.

The Museum of Irish Industry, Stephen's-green, Dublin, is nearly finished: it has been erected on the site of the late Lord Mansfield's mansion, and embraces the two adjacent houses: Mr. Geo. Papworth is the architect.

The Board of Superintendence, Kilkenny, are erecting large additions to their gaol, for the accommodation of an increased number of inmates. The style of those buildings now in progress is Early Norman; the designs were selected from a number of others in competition: Mr. Wm. D. Smith, Dublin, is the architect.

The Board of Superintendence of Newry are adding considerably to their bridewell. The drawings have been supplied by Mr. W. F. Caldbeck, architect. The cost will be about 1,300*l.*

The Board of Public Works are erecting a wing building, and adding an additional story to part of the Lunatic Asylum, Grangegorman-lane, Dublin, for the reception of a larger number of lunatics.

The Royal Arcade Hotel, Dublin (Mr. Anderson, proprietor) is being considerably augmented. Mr. Caldbeck, architect. The style is Italian.

There is a new court-house erecting at Newtownards, from the designs of Mr. Caldbeck, to whom the premium of 25*l.* was awarded in competition for the same. The cost will be about 2,000*l.*

The Ecclesiastical Commissioners have advertised for tenders for altering and repairing the churches of St. Paul, city of Cork; Ardnageehy, Ballycotton, and Carrigrohane, county of Cork.

The Great Southern and Western Railway Company are at present laying out thousands of pounds at the Blackwall terminus, Cork. Extensive stores and offices are being built, and as they are all fire-proof, no such accident as the late burning of the station-house can again occur. The company have arranged with Mr. Paul M'Sweeney, of that city, for the erection of an extensive iron roof, resting on metal pillars. A considerable portion of the work is complete. An adjacent iron bridge has also lately been constructed, the materials of which were supplied from the foundry of Mr. M'Sweeney. In consequence of the number of men employed at the terminus, and the necessity of having the officers on the spot, the directors have resolved on building a large square of houses, for station-master and men employed to reside in.

The Roman Catholic Chapel of St. Columbkille is about being erected at Clonmore, county Louth, from the designs of Mr. John Bourke, architect. The style is Gothic, of the middle period—the plan cruciform. At the angle of the south elevation there is to be a large square and lofty tower, with buttresses, and surmounted by a spire.

THE BUILDINGS OF ANCIENT GREECE.

PROFESSOR RANGABE read a paper at the recent meeting of the British Archaeological Association, on the additions made to our knowledge of Greek art by recent discoveries, from which we extract those portions that relate specially to architecture.*

"In Arcadia—the dwelling-place of the Pelasgians, who pretended to have seen the creation of the moon, and who at least preceded the Hellenic race—polygonal walls are discovered every day; and in a valley unknown to travellers, between the Lake Symphalios and the Mount Trachys of Orchomenos, I had myself the happiness, two years ago, of discovering at the very spot where Pausanias (viil. 23) places it, the town of Halos, long sought for, and not as yet perceived by any of my predecessors. This ruin presents one of the most imposing examples of Pelasgic architecture, and at least two-thirds of it are in a state of rare preservation. Its form is that of a triangle, whose basis lay along the foot of the mountain, and whose two sides rise up on its flank. The latter only are standing, and they attain often a height of 5m., and contain

37 square towers. A parallelogram traced on the summit of the triangle, forms the acropolis of the fortress, whose walls are composed of gigantic polygonal blocks, and the lintel of whose doors consists of two inclined stones, which mutually support each other.

But in Argolis, the very seat of the power of the Atreides, the discoveries have not been few. At the same time with Halos, I saw in a little valley, separated from the Argolic plain by a rising ground, and quite close to Mycenæ, a square edifice till then unknown, of the finest polygonal style, each side being 113m. in length, and rising in perfect preservation to the height of 3m., where its coping still exists. The interior was divided into three compartments, but the separations are almost entirely destroyed. This monument is one of the most interesting that has yet been discovered, as it discloses to us a particular branch of Homeric architecture. It is difficult to believe that at so short a distance from Mycenæ, an edifice belonging to the class of those which excited so highly the admiration of the ancients, should remain unnoticed by them. I am therefore tempted to suppose that this is no other than the tower of Polygnotos, as it was called, where Aratus, on his way from Argos to Philus, had a meeting with his conspirators. (Plut. Vit. Arat. 6 and 7.)

I was present at the excavations made at Tyrinth by the illustrious German antiquarian, Thiersch, and I witnessed the highly interesting result which he obtained. On the western side of the hill of the Cyclops he discovered a range of bases of columns; and this fact, combined with the column already known in the Treasury of the Atreides, and that of the basso-relievo of the lions at Mycenæ, tend to modify the ideas held until now on Pelasgic architecture, and to prove that the principle of the columns—of a primitive form, undoubtedly, but containing the germ of the diverse forms developed later by the Dorians and Ionians—was, if not an indispensable part, at least an ornament frequently employed in the buildings of Homeric times. Another discovery of the highest importance to the architecture and ethnological history of that remote period, has just been made in the south of Ebea. Walpole had already seen and described (Travels, vol. i.), on the summit of Mount Ochia, an edifice of a peculiar form and of an archaic style. Its walls are composed of very large parallelogramical blocks of unequal dimensions; and its roof consists of several layers of stones, which advance on each side towards the centre, jutting out considerably the one beyond the other, instead of forming a smooth surface as in the treasury at Mycenæ. But from this specimen of architecture, curious as it was, from its differing from the usual forms of ancient art, no conclusion could be drawn to further our knowledge of that art, because it only furnished one isolated example. But at Styra, the town famous for its quarries, situated at the northern foot of the same mountain, the discovery was made, a few years ago, of three buildings of the same nature, one of which is peculiar for its roof being circular. On another peak of Mount Ochia, I myself visited, only last summer, several edifices, the evident remains of a very ancient town, suspended on the brink of an abyss, equally inaccessible by sea or by land, and known only to the shepherds of those wild regions, who give it the name of *Archangolia*, or ancient town. These buildings are constructed on the same architectural principles; and I have heard another position described not far from the Cavo d'Oro, as the Venetians call the Caparea, where more such ruins exist.

But the discoveries made in Greece since her emancipation have not less served to rectify and to extend the notions already possessed on Classical Architecture. The Propylea having been disencumbered from the modern fortifications which concealed them from view, and having now reappeared in all their ancient harmony, it is easily recognised that their magnificence corresponded fully with that of the immortal monuments to which they gave access, and that their superb flight of steps occupied the whole width of the entrance to the Acropolis, descended probably to the Agora, and was ornamented on either side by terraces supporting statues and temples. One of the latter, the Temple of Victory without

wings, the finest jewel of the Acropolis' crown of monuments—which had disappeared between 1676, when Spohn and Wheeler travelled in Greece, and 1751, when Stuart visited it—now discovered again under a Turkish bastion, and restored, offers to study one of the purest and most perfect examples of the tetrastylus amphiprostyle of the Ionic order which exists in the world. The mouldings of its entablature, as well as those of the Propylea and of the Parthenon, bear evident traces of painted ornaments, and put it beyond all doubt that the ornamental parts of the temples were painted in Greece, like those of Sicily, in the time of Pericles, as well as at more ancient periods, when they were often replaced by terracotta. In the Pinacothek, which contained the famous pictures of Protogenes, the walls which the French or Catalan dukes had constructed to convert this part of the Propylea into their Chancery having been destroyed, the original partitions have been brought to light; and I think that the examination of these and of the walls of the Temple of Theseus, may give the solution of the question which has been the subject of so much controversy,—namely, whether the ancients painted exclusively on the walls or on panels of wood, by proving that the Pinacothek was covered with panels, or, rather, moveable pictures; whereas the paintings in the Temple of Theseus were executed on a stucco fixed to the wall itself.

The Parthenon, in spite of the exact and conscientious work of Cockerell, when delivered of the barbaric ruins which insulted its grandeur, had still secrets to disclose; and it is well known that attentive observations have taught the astonished architects of modern times, that of all those lines whose magnificent harmony is the source of the inimitable beauty of this edifice, there is not one which is a straight line; that with a depth of science which would put to fault the calculations of the profoundest mathematician, the architect, imitating nature who avoids a straight line in her organic productions, had composed a system of curves beyond the skill of modern art to combine or reproduce.

The Erechtheum, that enigma of architecture, can also be better understood since it has been raised from its ruins; and in my opinion it is now evident that this Temple was double, in spite of its having four names, and that the singular distribution of the house consecrated to Erechtheus which it replaced had been adopted in its construction."

CHURCHES AND SCHOOLS.

THE new church at Rusthall, Tunbridge Wells, was consecrated by the Archbishop of Canterbury, on Wednesday last. This new church is dedicated to St. Paul, and is a cruciform structure, with a south porch and a vestry on the north side of the chancel. The style is Early English. The walls are thick and are constructed entirely of the stone of the country, from Mr. Powell's quarry. It is capable of containing 430 adults and children. The nave is internally 57 feet long and 25 feet wide, and is lighted by nine single lancet windows on the north and south sides and two in the west end, which has also a spherical foliated window in the centre of the gable. These windows have bold splay, which are formed into trefoil heads from the springing line. The transepts are 17 feet long, and 17 feet wide, and have triplet windows in each gable. The north transept has a trefoil opening to the organ gallery, and a similar doorway on the west side. The tower is 23 feet square externally, and is supported by bold splayed piers and arches with the additions of shafts and mouldings to that arch only that faces the east. The chancel is 27 feet long by 17 feet wide, and is raised two steps above the remainder of the church. The walls are perforated with an enriched triplet window at the east gable and three trefoil lancets on the sides. The shafts in the chancel are of polished Derbyshire marble, with Caen stone capitals, &c. The roofs are open throughout and stained. The tower is 78 feet high. The octagonal stone turret terminates under the upper stage, and the belfry has four moulded lancets opening on each face, with corbelled parapet. The roofs are covered with Staffordshire tiles; and quarries from the same country are used

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